

Corona Ensemble

Music Volume 2

Volume 2 of music played by an ad hoc group of mainly string players who started meeting in Humph Hall (humphhall.org) during the 2020 Corona Virus pandemic.

Wild Mountain Thyme	1
Quartet Movement.....	2
Smoke gets in your eyes.....	4
James Bond Theme	6
Over the rainbow.....	8
The Kesh Jig.....	10
Yanks & Brits.....	12
Wellington Waltz	14
Lime Juice Tub Set.....	16
If I fell.....	18
I have a dream.....	20
Gauntlet.....	22
On Wings of Song.....	24
Moon River.....	26
My Love.....	28
Bei Mir Bistu Sheyn.....	30
True Love.....	34



Wild Mountain Thyme

Traditional

$\text{♩} = 80$ F B \flat F B \flat F B \flat Am Dm

V.1
O the sum-mer time is com-ing, And the trees are sweet-ly bloom-in' And the wild moun-tain thyme_grows a-

V.2

Vla.

Vc. 1st time

Vc. 2nd time

7 Gm B \flat F B \flat F B \flat F

V.1
round the bloom - in' heath-er Will ye go lass-ie go? And we'll all go to - geth-er to pluck

V.2

Vla.

Vc.

Vc.

13 B \flat Am Dm Gm B \flat F B \flat F

V.1
wild moun - tain thyme, all a - round the bloom - in' hea-ther, Will ye go las-sie go?

V.2

Vla.

Vc. both times

Quartet Movement

(written as a Music II assignment at University of Sydney in 1971)

W. G. Richmond

Andante

V.1 **A** *mf*

Vc. *mp* *etc.*

V.1

Vc.

11 **B** *f cresc.*

V.1

Vc. *mf cresc.*

15 **C** **Largo**

V.1 *ff* *p* *mf* *p* *pp*

Vc. *ff* *mf* *p* *pp*

21 **A tempo**

V.1 *mf*

Vc. *mp*

28 **D** *p* *etc.*

Vla. *p*

Vc. *pp*

37

Vla.

Vc.

46 **E**

Vla. *mf* *cresc.* *ff* *mf* *dim.*

Vc. *mf* *cresc.* *f* *p* *dim.*

57

Vla. *pp* *p* *cresc.*

Vc. *pp* *p* *cresc.*

69

Vla. *mf* *dim.* *p*

Vc. *mp* *dim.* *p*

80 **F**

V.1 *pp* *mf* *cresc.*

Vc. *pp* *p* *cresc.*

87

V.1 *f* *mf* *f* *mp*

Vc. *mf* *p* *f* *mp*

92

V.1 *cresc.* *mf* *p* *pp*

Vc. *cresc.* *mf* *p* *pp*

97 **G** *Andante (as before)*

V.1 *mf* *cresc.*

Vc. *mp* *cresc.*

Smoke gets in your eyes

Jerome Kern

(arranged for string trio by Maria Dunn)

4/4 $\text{♩} = 80$ A D A Em A⁷ D D⁺

V.1 *p* They, asked me how I knew, my true love was true,

V.2 *p*

Vc. *p*

6 G G^o F[#]m D Em A⁷ D Bm A⁷

V.1 *mf* I of course re plied, some-thing here in- side, can-not be de - nied.

V.2 *mf* *dim*

Vc. *mf* *dim*

11 D Em A⁷ D D⁺ G G^o

V.1 *pp* They, said some day you'll find, all who love are blind, When your heart's on *mp*

V.2 *pp* *mp*

Vc. *pp* *mp*

15 F[#]m D Em A⁷ D

V.1 fire, you must re- al - ise, smoke gets in your eyes.

V.2 *dim* *pp*

Vc. *dim* *pp*

19 **B \flat** **B \flat maj7** **F/A** **A \flat ^o**

V.1 *mf* So I chaffed_ them and I gai - ly laughed,_ to think they could doubt my

V.2 *mf*

Vc. *mf*

22 **Gm** **C** **B \flat** **B \flat maj7**

V.1 love. Yet to - day_ my love has flown a - way,_ I am with -

V.2 *p*

Vc. *p*

25 **D** **F \sharp m** **A⁷** **D** **A** **Em** **A⁷** **D** **D⁺**

V.1 out my love. Now laugh-ing friends de-ride, tears I can-not hide,

V.2 *pp*

Vc. *pp*

30 **G** **G \sharp ^o** **F \sharp m** **D** **E** **A⁷** **D**

V.1 so I smile and say, "When a lovely flame dies, smoke gets in your eyes."

V.2 *mf* *dim* *pp*

Vc. *mf* *dim* *pp*

James Bond Theme

Arr. for string ensemble by Maria Dunn

A

Musical score for measures 1-6. The score is for a string ensemble in 4/4 time, key of D major. It features four staves: Violin 1 (V.1), Violin 2 (V.2), Viola (Vla.), and Violoncello (Vc.). Measures 1-3 are marked with a forte (*f*) dynamic and include accents. Measures 4-6 are marked with a piano (*p*) dynamic. The V.1 and V.2 parts play a rhythmic eighth-note pattern, while the Vla. and Vc. parts play a harmonic accompaniment.

Musical score for measures 7-10. Measures 7-10 are marked with a mezzo-piano (*mp*) dynamic. The V.1 and V.2 parts continue with the eighth-note pattern, while the Vla. and Vc. parts continue with the harmonic accompaniment.

Musical score for measures 11-14. Measures 11-14 are marked with a mezzo-forte (*mf*) dynamic. The V.1 and V.2 parts continue with the eighth-note pattern, while the Vla. and Vc. parts continue with the harmonic accompaniment.

Musical score for measures 15-18. Measure 15 is marked with a mezzo-piano (*mp*) dynamic. Measures 16-18 are marked with a piano (*p*) dynamic. The V.1 and V.2 parts continue with the eighth-note pattern, while the Vla. and Vc. parts continue with the harmonic accompaniment. A fermata is placed over the final notes of measures 16 and 17.

21

V.1

V.2

Vla.

Vc.

27 **C**

V.1

V.2

Vla.

Vc.

f

31 **D**

V.1

V.2

Vla.

Vc.

35

V.1

V.2

Vla.

Vc.

ff

Over the rainbow

(from 'Wizard of Oz')

M: Harold Arlen W: Yip Harburg

Arr. for strings by Maria Dunn

Chords: A F#m C#m D C#m

V.1 *mf*

V.2 *mf*

Vla. *mf*

Vc. *mf*

5 D Dm A/E F#m7 B E7 1. A Bm E7 2. A

V.1 *mp*

V.2 *mp*

Vla. *mp*

Vc. *mp*

10 A E7/A A E7

V.1 *mf*

V.2 *mf*

Vla. *mp*

Vc. *mp*

8

14 A C^o Em/B B Bm/E E⁷

V.1

V.2

Vla.

Vc.

18 A F#m C#m D C#m

V.1

V.2

Vla.

Vc.

22 D Dm A/E F#m B E⁷ A

V.1

V.2

Vla.

Vc.

The Kesh Jig

Irish traditional (Arr. Thomas Quigley)

A G D C D⁷ G D C D⁷ G

V.1

9 G G/B

Vc. *mf pizz*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

B

V.1 *f* *mp*

Vc. *mf arco*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

25 *cresc* *mf*

V.1

Vc. *p* *cresc* *mf*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

C

V.1

Vc. *pizz*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

41

V.1

Vc.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

D

V.1

Vc. *arco*

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

57

V.1

Vc.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

65 **E**

V.1

Vc.

p

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

f

73 **F**

V.1

Vc.

mf

f *mf*

1 2 3 4 5 6 1 2 3 4 5 6

f Pizz

81 **G**

V.1

Vc.

mp

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

89

V.1

Vc.

mf

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

97 **H**

V.1

Vc.

f

arco

pp

f

105

V.1

Vc.

mf

ff *mf*

1 2 3 4 5 6 1 2 3 4 5 6

f

113 **I**

V.1

Vc.

ff

p

sfz *ff*

sfz *ff*

1 2 3 4 5 6

Yanks & Brits

Arr. by Wayne Richmond

Am⁷ D

V.1
V.2
Vla.
Vc.

Marching Through Georgia

3 G C G Em A⁷ D

V.1
V.2
Vla.
Vc.

7 G C G Em C⁶ D⁷ C G

V.1
V.2
Vla.
Vc.

11 G C G A⁷ D⁷

V.1
V.2
Vla.
Vc.

15 G7 C G Am G C⁶ D7 ^{1.}G ^{2.}G

V.1

V.2

Vla.

Vc.

British Grenadiers

20 G D G D⁷ G G D G D⁷ G

V.1

V.2

Vla.

Vc.

pizz

28 C Am G D⁷ G

V.1

V.2

Vla.

Vc.

33 D G D⁷ ^{1.}G ^{2.}G

V.1

V.2

Vla.

Vc.

Wellington Waltz

Michael Waters (Arr. by Wayne Richmond)

A C♯=130

Dm G⁷ C

V.1
V.2
V.3
Vla.
Vc.

B C F G⁷ Am D⁷ G⁷

V.1
V.2
V.3
Vla.
Vc.

17 C F G D⁷ G⁷ C

V.1
V.2
V.3
Vla.
Vc.

C C F G⁷ C D⁷ G⁷

33 C F G⁷ C G⁷ C

D C Am Dm G G⁷ C G

49 C Am Dm G⁷ *rall.* Am G G⁷ C

Lime Juice Tub Set

Arr. by Wayne Richmond

Lime Juice Tub

♩=110 C F C G⁷ C G⁷ Am F C

Four staves of music (V.1, V.2, V.3, Vc.) in 2/4 time. The key signature has one sharp (F#). The piece consists of 8 measures. Chords are indicated above the staff: C, F, C, G7, C, G7, Am, F, C. The music features a mix of eighth and sixteenth notes.

Lady Monroe

♩=100 C G⁷ C Am Dm G⁷ C G⁷ C F C G⁷ C

Four staves of music (V.1, V.2, V.3, Vc.) in 6/8 time. The key signature has two sharps (F# and C#). The piece consists of 8 measures. Chords are indicated above the staff: C, G7, C, Am, Dm, G7, C, G7, C, F, C, G7, C. The music features a mix of eighth and sixteenth notes.

Never trust a sailor

¹⁷ ♩=110 D A A⁷ D

Four staves of music (V.1, V.2, V.3, Vc.) in 2/4 time. The key signature has two sharps (F# and C#). The piece starts at measure 17 and consists of 8 measures. Chords are indicated above the staff: D, A, A7, D. The music features a mix of eighth and sixteenth notes. A 'pizz' marking is present in the bass line.

The Cunnamulla Stocking Jig

♩.=100

A

C G D⁷ G C G D G

Musical score for measures 25-28. The score is in 6/8 time and G major. It features four staves: V.1 (Violin 1), V.2 (Violin 2), V.3 (Viola), and Vc. (Violoncello). The Vc. part is marked *arco*. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

29

B

D⁷ G D⁷ G

Musical score for measures 29-32. The score is in 6/8 time and G major. It features four staves: V.1 (Violin 1), V.2 (Violin 2), V.3 (Viola), and Vc. (Violoncello). The Vc. part is marked *arco*. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

If I fell

Lennon & McCartney (Arr. Wayne Richmond)

A G Am Bm B^b07 Am⁷ D⁷ G Am

V.1 If I give my heart to you, I must be sure from the ve - ry

V.2

V.3

Vc.

6 Bm B^b07 A⁷ D⁷ G Cm D⁷

V.1 start that you, would love me more than her. If I

V.2

V.3

Vc.

B Instrumental on repeat

11 G Am Bm B^b07 Am⁷ D⁷ G Am Bm B^b07 Am⁷ D⁷

V.1 trust in you, Oh, please, don't run & hide. If I love you too, Oh please, don't hurt my pride like

V.2

V.3

Vc.

19 G⁷ C Cm G D⁷

V.1 her. 'Cause I could-n't stand the pain, and I would be sad if our new love was in vain. (So I)

V.2

V.3

Vc.

26 **C** G Am Bm Bb^{o7} Am⁷ D⁷ G Am Bm Bb^{o7}

V.1 hope you see, that I, would love to love you, and that she will

V.2

V.3

Vc.

32 Am⁷ D⁷ G rit. Cm G

V.1 cry, when she learns we are two, If I fell in love with you.

V.2

V.3

Vc.

I have a dream

Nana Mouskouri (Arr. Wayne Richmond, 2019)

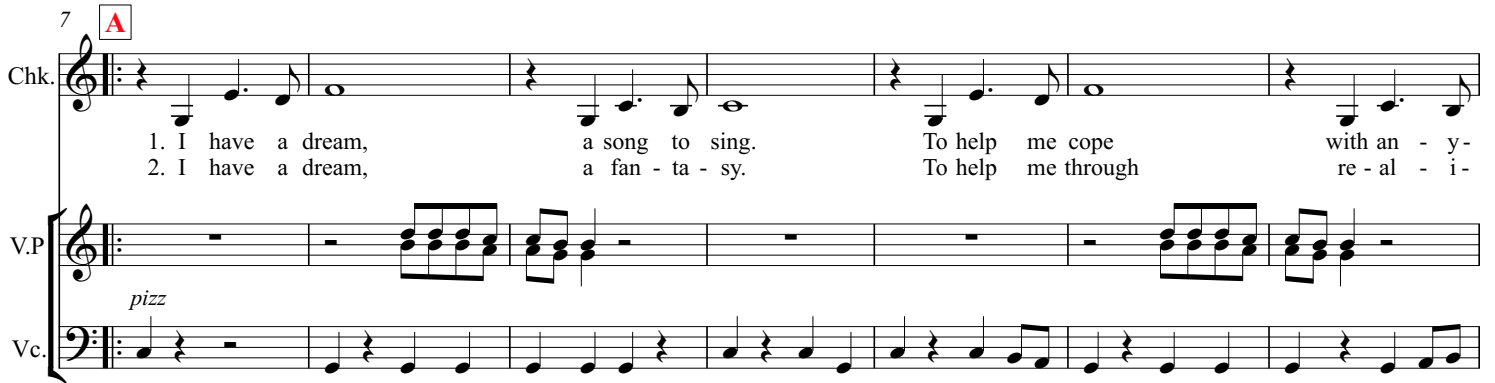
♩=110 *pizz*



V.P.

Vc.

7 **A**



Chk.

1. I have a dream, a song to sing. To help me cope with an - y -
2. I have a dream, a fan - ta - sy. To help me through re - al - i -

V.P.

Vc. *pizz*

14



Chk.

thing. If you see the won - der of a fair - y - tale
ty. And my des - tin - a - tion makes it worth the while.

V.P.

Vc.

19



Chk.

You can take the fu - ture e - ven if you fail.
Push - ing through the dark - ness still a - noth - er mile.

V.P.

Vc.

B Chorus *Resume singing after inst.*
(not 1st time)



Chk.

I be - lieve in an - gels some - thing good in ev - 'ry - thing I see. I be - lieve in

V.P.

Vc. *arco*

28

Chk. *an - gels _____ when I know the time is right for_ me. I'll cross the stream,*

V.P.

Vc.

33

Chk. *I have a dream. I'll cross the stream, I have a dream.*

V.P.

Vc.

Solo + rit. last time 1.

39

Chk. *dream.*

V.P.

Vc. *pizz*

2-3

44

V.P.

Vc.

Fine --> Inst. verse

Gauntlet

Doug Spata

♩ = 80

A

V.1 *mp*

Vc. *p* *mp*

V.1 *mp*

Vc. *mf*

B

V.1

Vc.

V.1 *p*

Vc. *f* *p*

V.1

Vc.

C

V.1 *f*

Vc. *f*

V.1 *mp*

Vc. *pp* *mp*

V.1 *mf*

Vc. *mf*

52 **D**

V.1 *p*

Vc. *mf*

60

V.1 *p*

Vc. *p*

69

V.1 *pp*

Vc. *pp* *mp* *f*

80 **E**

V.1 *f*

Vc.

87

V.1 *p*

Vc. *f* *ff*

95 **F**

V.1 *mf*

Vc. *fff* *f*

100

V.1

Vc.

On Wings of Song

Felix Mendelssohn

Chords: C C G⁷/D G/B C

Measures 1-6 of the piece. The score is in 6/8 time. The first system includes staves for Violin 1 (V.1), Violin 2 (V.2), Violin 3 (V.3), and Viola (Vc.). The key signature has one flat (B-flat). The first measure is marked with a repeat sign. Chords are indicated above the staves: C (measures 1-2), C (measure 3), G⁷/D (measure 4), G/B (measure 5), and C (measure 6).

Chords: Am⁷ D⁷ G

Measures 7-10 of the piece. The score continues with staves for V.1, V.2, V.3, and Vc. Chords are indicated above the staves: Am⁷ (measure 7), D⁷ (measure 8), and G (measures 9-10).

Chords: Gm Dm Gm Dm

Measures 11-14 of the piece. The score continues with staves for V.1, V.2, V.3, and Vc. Chords are indicated above the staves: Gm (measures 11-12) and Dm (measures 13-14).

Chords: G⁷/B Dm/A E⁷/G[#] E⁷/B Am Dm G⁷

Measures 15-18 of the piece. The score continues with staves for V.1, V.2, V.3, and Vc. Chords are indicated above the staves: G⁷/B (measure 15), Dm/A (measure 16), E⁷/G[#] (measure 17), E⁷/B (measure 18), Am (measure 19), Dm (measure 20), and G⁷ (measure 21).

19 C G⁷ rit. C

24 C G⁷/D G/B C Dm/A Bm⁷ E/G[#] Am

30 Dm/F G⁷ C⁷ D/A E⁷/G[#] G C/E Dm G⁷

35 Am/C G/D G⁷ C

Moon River

Henry Mancini

C/E $\text{♩} = 120$ Am Dm G⁷ C Dm/C C G

9 C Am F C F C Bm E⁷

Moon ri - ver wi - der than a mile, I'm cros - sin' you in style some day. Old

1st time

2nd time

17 Am C⁷ F Bb^(b5) Am Am⁷ F#^{o7} B⁷ Em⁷ A⁷ Dm⁷ G⁹

dream ma - ker you heart - break - er, wher - ev - er you're go - in' I'm go - in' your way.

25 C Am F C F C Bm E7

Two drift-ers, off to see the world. There's such a lot of world to see. We're

V.1

V.2

Vla

Vc.

33 Am Am7/G D7/F# F7 C/E F C/E

af-ter the same rain-bow's end wait-in'round the bend,

V.1

V.2

Vla

Vc.

40 F C/E Am Dm G7 C Dm/C C

my Huck-le-ber-ry friend, Moon Ri-ver and me.

V.1

V.2

Vla

Vc.

My Love

Paul McCartney

A Fmaj7 Em⁷ A⁹ Dm⁷

V.1
1. And when I go a - way, I know my heart can stay with my love, it's un-der - stood, it's in the hands of my love. And
2. And when the cup-board's bare, I'll still find some-thing there with my love, it's un-der - stood, it's ev-'ry-where with my love.

V.2

V.3

Rec.

Vc.

Detailed description: This system contains the first five staves of the musical score. The vocal line (V.1) features two verses of lyrics. The piano accompaniment includes staves for V.2, V.3, Recorder (Rec.), and Violoncello (Vc.). The key signature is one flat (Bb) and the time signature is common time (C). The system is marked with a red 'A' in a box and includes chord symbols: Fmaj7, Em7, A9, and Dm7.

6 Em⁷ Fmaj⁷ Am/F# Cm Dm⁷ F C

V.1
my love does it good, wo-wo wo - wo wo-wo wo wo. My love does it good.

V.2

V.3

Rec.

Vc.

Detailed description: This system contains the next five staves of the musical score. The vocal line (V.1) continues with the lyrics. The piano accompaniment includes staves for V.2, V.3, Recorder (Rec.), and Violoncello (Vc.). The system is marked with a '6' and includes chord symbols: Em7, Fmaj7, Am/F#, Cm, Dm7, F, and C. A first ending bracket is shown above the final measure of the vocal line.

B 2. C Dm⁷ G⁷ C C+/E F G⁷ CC+/E Dm⁷ G⁷

12
V.1
Wo-wo I love, oh wo - my love, on-ly my love holds the oth - er key to me. Oh wo, my love oh

V.2

V.3

Rec.

Vc.

Detailed description: This system contains the final five staves of the musical score. The vocal line (V.1) continues with the lyrics. The piano accompaniment includes staves for V.2, V.3, Recorder (Rec.), and Violoncello (Vc.). The system is marked with a red 'B' in a box and includes chord symbols: C, Dm7, G7, C, C+/E, F, G7, CC+/E, Dm7, and G7. A '12' is written above the first measure of the vocal line.

18 C C+/E F G⁷ C Am/F# C Dm⁷ F C

V.1 my love on-ly my love does it good to me. Wo-wo wo-wo, wo-wo wo-wo. My love does it good

V.2

V.3

Rec.

Vc.

25 C Fmaj⁷ Em⁷ A⁹

V.1 3. Don't ev-er ask me why. I nev-er say good-bye_ to my love it's un-der - stood_ it's ev-'ry - where with my

V.2

V.3

Rec.

Vc.

29 Dm⁷ Em⁷ Fmaj⁷ Am/F# Cm Dm⁷ F C

V.1 love. And my love does it good, wo-wo wo-wo wo-wo wo wo. My love does it good. Wo-wo

V.2

V.3

Rec.

Vc.

36 Dm⁷ G⁷ C C+/E Dm⁷/F G⁷ C C+/E F G C

V.1 I love, oh wo - my love, on-ly My love does it good to me. Wo-wo wo-wo wo wo wo.

V.2

V.3

Rec.

Vc.

Bei Mir Bistu Sheyn

S. Secunda (Arr. Wayne Richmond, 2017)

A ♩=80

V.1 *Solo Accordion*

Vc.

B

V.1

Vc.

C ♩=90

A.

Vc. *pizz*

Bei mir bis-tu sheyn. Bei mir hos-tu kheyn. Bei mir bis-tu ey-ner oif der velt. Bei

D ♩=130

A.

Vc.

mir bis-tu git. Bei mir hos-tu"it". Bei mir bis-tu tai-ye-re fun gelt. Fil shei-ne

E ♩=150

A.

Vc.

ying - lach ho - ben shoy'n ge - volt ne-men mich, Un fun zey al - le oys - ge-kli-bn hob ich nor dich. Bei

F ♩=170

A.

Vc. *arco*

mir bis - tu shein, Bei mir hos - tu kheyn. Bei mir bis - tu ey - ner oif der velt.

1. Instrumental 2. Tutti

49 **D**

A. Bei mir bis - tu shein, please let me ex - plain, Bei

Vc. *pizz*

54

A. mir bis - tu shein, means that you're grand! Bei

Vc.

58

A. mir bis - tu shein, a - gain I'll ex - plain, it

Vc.

62

A. means you're the fair - est in the land. I could say

Vc.

66 **E**

A. "Bel - la Bel - la", e - ven say "Wun - der - bar", each lang - uage

Vc.

70

A. on - ly helps me tell you, how grand you are! Bei

Vc.

74

A. mir bis - tu shein, I've tried to ex - plain, so

Vc.

78

A. kiss me and say you un - der - stand. Oy vey! **ff**

Vc. **ff**

True Love

(from 'High Society')

Cole Porter

Am⁷ D⁷ G

V.1
V.2
Vla.
Vc.

Detailed description: This system contains the first four staves of the musical score. The top staff (V.1) is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody of quarter notes: F#4, A4, B4, C5. The second staff (V.2) is in treble clef and provides a harmonic accompaniment with quarter notes: F#4, A4, B4, C5. The third staff (Vla.) is in treble clef and contains eighth notes: F#4, A4, B4, C5, D5, E5, F#5. The fourth staff (Vc.) is in bass clef and contains quarter notes: F#3, A3, B3, C4.

A D⁷ G C G^o G D⁷ C/G G

V.1
V.2
Vla.
Vc.

I give to you and you give to me. True love, true love. So,

Detailed description: This system contains the next four staves. The top staff (V.1) begins with a red 'A' in a box. The melody continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics 'I give to you and you give to me. True love, true love. So,' are written below the staff. The other staves (V.2, Vla., Vc.) continue their respective accompaniment parts.

13 C G^o G D⁷ F#^o G

V.1
V.2
Vla.
Vc.

on and on it will al - ways be. True love, true love. For

Detailed description: This system contains the final four staves. The top staff (V.1) continues the melody with quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The lyrics 'on and on it will al - ways be. True love, true love. For' are written below the staff. The other staves (V.2, Vla., Vc.) continue their accompaniment.

B

21 Cm⁷ F⁷ B^bmaj⁷ G⁷ Cm⁷ F⁷ B^b Am⁷ D⁷

V.1
you and I have a guard - ian an - gel on high with noth - ing to do. But to

V.2

Vla.

Vc.

29 G C G^o G Am⁷ D⁷ G

V.1
give to you andn to give to me. Love for - ev - er true.

V.2

Vla.

Vc.

White Christmas

Irving Berlin (Arr. Wayne Richmond, 2014)

Vln.1 *arco*

Vln.2 *arco*

A

6 C Dm⁷ G B C Dm⁷ F^{#7} G⁷ F G⁷ C Dm⁷ G⁷

Chiaki

I'm dream-ing of a White Christ-mas, just like the ones I used to know._____ Where the

Vln.1 *pizz*

Vln.2 *pizz*

Vc. *pizz*

14 C C⁷ F Fm C F C D⁷ Dm⁷ G⁷

Chiaki

tree - tops glis-ten And chil - dren lis-ten to hear sleigh bells in the snow._____

Vln.1

Vln.2

Vc.

22 **B** C Dm⁷ G B C Dm⁷ F^{#7} G⁷ F G⁷ C

Chiaki I'm dream-ing of a White Christ-mas, with ev'-ry Christ-mas card I write:_____

Vln.1 *pizz*

Vln.2 *pizz*

Vc.

29 Dm⁷ G⁷ C C⁷ F Fm C Gdim

Chiaki — "May your days be mer-ry and bright_____ And may all your

Vln.1

Vln.2

Vc.

35 Dm⁷ G⁷ C Dm⁷ G⁷ C Dm⁷ rall. C

Chiaki Christ - mas-es be white."_____ white."

Vln.1 *arco*

Vln.2 *arco*

Vc.

The Sheep under the Snow

V.1 V.2 Vc.

Am Em Am G Am

Measures 1-4: V.1 (Melody) starts with a treble clef, 3/4 time signature, and a repeat sign. Chords: Am, Em, Am, G, Am. V.2 (Harmony) starts with a treble clef and 3/4 time signature. Vc. (Bass) starts with a bass clef and 3/4 time signature.

V.1 V.2 Vc.

5 Em G⁶ Am Em⁷ Am

Measures 5-8: V.1 (Melody) continues with a treble clef. Chords: Em, G⁶, Am, Em⁷, Am. V.2 (Harmony) continues with a treble clef. Vc. (Bass) continues with a bass clef.

V.1 V.2 Vc.

9 C G Am Em Am C

Measures 9-13: V.1 (Melody) continues with a treble clef. Chords: C, G, Am, Em, Am, C. V.2 (Harmony) continues with a treble clef. Vc. (Bass) continues with a bass clef.

V.1 V.2 Vc.

14 G Am Em⁷ Am

Measures 14-17: V.1 (Melody) continues with a treble clef. Chords: G, Am, Em⁷, Am. V.2 (Harmony) continues with a treble clef. Vc. (Bass) continues with a bass clef. The piece ends with a double bar line and repeat signs.

Three little boats went out to sea

1 Bm A Bm Fm

V.1 *mf*

V.2 *mf*

Vc. *mf*

5 Bm D⁷ Em⁷ Fm Bm

V.1

V.2

Vc.

9 Bm Em Bm Em Bm

V.1 *p*

V.2

Vc. *p*

13 Bm D Em Fm Bm

V.1 *mf*

V.2 *mf*

Vc. *mf*

Polka Set

John Ryan's Polka

A D♩=95 F#m AD Bm A7 ^{1.}D ^{2.}D

10 **B** D Bm Em A7 D Bm Em A7 Bm7 A7 ^{1.}D ^{2.}D

Croen y Ddafad Felen

1 **A** G♩=95 Am7 D Am G Am7 D 3

5 G Am D Am G ^{1.}Am D7 G ³ ^{2.}Am D7 G E7

10 **B** Am E7 Am B° E7 Am E7

15 Am E7 Am B° 1. E7 Am 2. E7 D7

19 C G Am7 D Am G Am7 D ³ G Am D Am G Am D7 G D7

Glwysen

1 Gm D Gm F Bb D7 Gm D Cm Gm D7 Gm Gm

10 D Gm F Bb D7 Gm D Cm Gm D7 Gm F7 Bb F

19 Gm D Gm Eb Cm A° D Gm

26 D Gm F Bb D7 Gm D Cm Gm D7 Gm

Antonio's Tune Set

(Originally assembled for Loosely Woven's
'Antonio & Other Tragedies' concert - May, 1999)

Napoleone (or Boney) Crossing the Alps

Harmony: Maria Dunn

♩=80 Am G Am G

V.1
V.2
Vc.
(Cello on repeat only)

5 Am G Am Em Am

V.1
V.2
Vc.

9 C Dm Am G

V.1
V.2
Vc.

14 Am G Am Em Am

Repeat tune

V.1
V.2
Vc.

La Polka De L'Aveyron

♩=110
A⁷ D A D A D G A⁷ D A D A D A⁷ D

V.1

V.2

V.3

Vc.

arco

26 A⁷ D G A⁷ D G A⁷ D G A⁷ D A⁷ D

V.1

V.3

Vc.

pizz

Repeat tune

Irish Washerwoman

♩=110 G Am G Am D⁷ G

V.1

Vc.

pizz

43 G D⁷ C G C G Am D⁷ G

V.1

Vc.

Repeat tune

Pastime with good companie

Henry VIII

$\text{♩} = 120$ Gm F Gm Dm Gm F Gm Dm Eb D Gm

V.1
 Pas - time with good com - pa - nie I love and shall un - til I die.
 Youth must have some dal - i - ance, of good or ill some pas - tance.
 Com - pan - ie with hon - es - ty, is vir - tue, vi - ces to flee.

V.2
 Pas - time with good com - pa - nie I love and shall un - til I die.
 Youth must have some dal - i - ance, of good or ill some pas - tance.
 Com - pan - ie with hon - es - ty, is vir - tue, vi - ces to flee.

Vc.
 Pas - time with good com - pa - nie I love and shall un - til I die.
 Youth must have some dal - i - ance, of good or ill some pas - tance.
 Com - pan - ie with hon - es - ty, is vir - tue, vi - ces to flee.

5 Gm F Gm Dm Gm F Gm Dm Eb D Gm

V.1
 Grudge who lust but none de - ny so God be pleas'd thus live will I. For
 Com - pa - nie me thinks then best All thoughts and fan - cies to di - gest. For
 Com - pa - nie is good and ill. But ev' - ry - man hath his free will. The

V.2
 Grudge who lust but none de - ny so God be pleas'd thus live will I. For
 Com - pa - nie me thinks then best All thoughts and fan - cies to di - gest. For
 Com - pa - nie is good and ill. But ev' - ry - man hath his free will. The

Vc.
 Grudge who lust but none de - ny so God be pleas'd thus live will I. For
 Com - pa - nie me thinks then best All thoughts and fan - cies to di - gest. For
 Com - pa - nie is good and ill. But ev' - ry - man hath his free will. The

9 Eb F/C Bb Eb F/C Bb F Gm Dm

V.1
 my pas - tance, hunt, sing and dance. My heart_____ is set all
 i - dle - ness, is chief mis - tress, of vi - ces all then
 best en - sue, the worst es - chew. My mind_____ shall be, Vir -

V.2
 my pas - tance, hunt, sing and dance. My heart_____ is set all
 i - dle - ness, is chief mis - tress, of vi - ces all then
 best en - sue, the worst es - chew. My mind_____ shall be, Vir -

Vc.
 my pas - tance, hunt, sing and dance. My heart_____ is set all
 i - dle - ness, is chief mis - tress, of vi - ces all then
 best en - sue, the worst es - chew. My mind_____ shall be, Vir -

12 Eb F/C Bb Eb F/C Bb Cm D7 Gm

V.1
 good - ly sport for my com - fort who shall_ me_____ let?
 who can say but mirth and play is best_ of_____ all?
 tue to use, vice to re - fuse, Thus shall I use_____ me.

V.2
 good - ly sport for my com - fort who shall_ me_____ let?
 who can say but mirth and play is best_ of_____ all?
 tue to use, vice to re - fuse, Thus shall I use_____ me.

Vc.
 good - ly sport for my com - fort who shall_ me_____ let?
 who can say but mirth and play is best_ of_____ all?
 tue to use, vice to re - fuse, Thus shall I use_____ me.

Uncle's Jig Set

Arr. Wayne Richmond

A Uncle's Jig

V.1 V.2 V.3 Vc.

5 9 13

pizz *arco*

D A D A D A⁷ D

A Oyster Girl

17

V.1 G D G D7

V.2

V.3 pizz

Vc. pizz

21

V.1 G C D7 G

V.2

V.3

Vc.

B

25

V.1 G C D7 G

V.2

V.3

Vc.

29

V.1 G C D7 G

V.2

V.3

Vc.

McMahon's

- 1. Slow with pauses
- 2. Faster (without pauses)
- 3. Faster again
- 4. Slow with pauses 1st page

Traditional (Arr. Wayne Richmond, 2024)

G Em Am D⁷ C G Am D⁷

V.1
Cl.
V.2
V.3
Vc.

pizz

5 G Em Am D⁷ C G Am D⁷ Fine

V.1
Cl.
V.2
V.3
Vc.

9 C G Em C Am B⁷

V.1

Cl.

V.2

V.3

Vc.

13 Am C G B C G Am D⁷ **Rit.** 3rd time only

V.1

Cl.

V.2

V.3

Vc.

Munster Cloak

G $\text{♩} = 150$ D G D G D

V.1
Cl.
V.2
Vc.

9 G D G D G D

V.1
Cl.
V.2
Vc.

17 G D G D G D rit.

V.1
Cl.
V.2
Vc.

South Wind

V.1 G D G C G

Cl.

V.2 arco

Vc. arco

33 G D G C G

V.1

Cl.

V.2

Vc. arco

41 G Em D Bm G D D7

V.1

Cl.

V.2

Vc.

49 G Em D Bm G D7 C G

V.1

Cl.

V.2

Vc.

Sway

Pablo Beltran Luiz (Arr. by Matthew Naughtin)

A solo $\text{♩} = 126$ Moderate Cha-Cha Tempo

Cl. *f* energico

Vc. *f* pizz.

Cl. *ff* a piacere

Vc. *ff* arco *p*

B in tempo

V.1 *mf* soavement

Vc. *p* pizz.

V.1

Vc. *mf* arco

C

V.1 *p* *cresc.* *f* *sffz* a piacere

Vc. *p* *cresc.* *f* *sffz*

D in tempo

Cl. *mf* soavemente

Vc. *p* *mp* *mf*

41
Cl. *f*
Vc.

49
V.I. *cresc.*
Vc. *f espr. e cantando cresc.*

53
V.I. *ff* *sfz* *f con fuoco*
Vc. *ff* *sfz* *f*

57 **E**
V.I. *ff*
Vc. *ff*

65
V.I. *marcato*
Vc. *marcato*

69
V.I.
Vc.

Don't cry for me Argentina

M: Andrew Lloyd Webber W: Tim Rice
(from Evita) (Arr. Wayne Richmond, 2014)

$\text{♩} = 80$

Vc2.

16 **A** $\text{♩} = 95$
S. It won't be ea - sy, you'll think it strange when I try to ex - plain how I feel, that I
Vc2.

21
S. still need love af - ter all that I've done: _____ You won't be - lieve me All you will see is a
Vc2.

26 *Harp/Gtr stop*
S. girl you once knew al - though she's dressed up to the nines at six - es and se - vens with you.
Vc2.

31 **B**
S. I had to let it hap pen, I had to hange' Couldn't stay all my lifedownat heel' Looking out of the win dow, stay ing out of the sun. So I chose
Vc2.

39
S. free - dom Run - ning a - round try - ing ev - ry - thing new, but no - thing im - pressed me at all, I nev - er ex - pect - ed it to.
Vc2.

46 **C**
S. Don't cry for me Ar - gen - ti - na _____ the truth is _____ I nev - er left you. All through my
Vc2.

50

S. *wild days, my mad ex - ist - ence, I kept my prom - ise. don't keep your dis - tance.*

Vc2.

55 **D** *Harp/Guitar arpeggios*

S. *As as for for - tune, and as for fame; I nev - er in - vi - ted them in: Though it seemed to the world they were*

Vc2.

61

S. *all I de - sired. They are il - lu - sions They're not the so - lu - tions they prom - ised to be, the*

Vc2.

66

S. *an - swer was here all the time, I love you, and hope you love me.*

Vc2.

Stop

70 **E** *p All sops*

S. *Don't cry for me Ar - gen - ti - na. Mm Mm*

Vc2. *p*

74

S. *Mm*

Vc2.

F Chorus 2

78 *f* Slow tango feel

S. *f*
Don't cry for me Ar - gen - ti - na. The truth is I nev - er left you. All through my

Vc1 *f*

Vc2 *f*

82

S. *f*
wild days _____ my mad ex - ist - ence, I kept my prom - ise _____ don't keep your dis - tance. _____

Vc1 *f*

Vc2 *f* *arco*

G Bridge

86 $\text{♩} = 80$

S. *p*
Have I said too much? There's noth - ing more I can think of to say to you

Vc2 *p*


89


S. *p*
But all you have to do is look at me to know that ev - 'ry word is true.


Vc2 *p*

H

93 ♩=95 *Slow tango feel*

S. 
Don't cry for me Ar - gen - ti - na. The truth is I nev - er left you. All through my

Vcl1 
f

Vc2 

97 *rit. Solo*

S. 
wild days_____ my mad ex - ist - ence, I kept my prom - ise_____ don't keep your dis - tance.____

Vcl1 
p

Vc2 
p

Plaisir d'amour

Padre G. Martini (1706-1784)

(Adpt. from a Loosely Woven arrangement by Jill Stubington - 2011)

♩ = 40

Cl.

Vc.

Musical score for Clarinet (Cl.) and Violoncello (Vc.) for measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked as quarter note = 40. The Clarinet part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The Violoncello part provides a steady bass line with dotted rhythms.

9 **A**

Cl.

Vc.

Plai - sir d'a - mour ne du - re qu'un mo - ment Cha - grin d'a mour du - re tou - te la vi -

Musical score for Clarinet (Cl.) and Violoncello (Vc.) for measures 9-16. A vocal line is introduced in measure 9, marked with a red 'A' in a box. The lyrics are: "Plai - sir d'a - mour ne du - re qu'un mo - ment Cha - grin d'a mour du - re tou - te la vi -". The vocal line is in the treble clef, and the instrumental parts continue in the same clefs as before.

17

Cl.

Vc.

Musical score for Clarinet (Cl.) and Violoncello (Vc.) for measures 17-22. The Clarinet part continues with its intricate rhythmic pattern, and the Violoncello part maintains its bass line.

23 **B**

Cl.

Vc.

J'ai tout quit - té pour l'in gra - te Syl - vi e El - le me quit - tet prend un au - trea mant

Musical score for Clarinet (Cl.) and Violoncello (Vc.) for measures 23-31. A second vocal line is introduced in measure 23, marked with a red 'B' in a box. The lyrics are: "J'ai tout quit - té pour l'in gra - te Syl - vi e El - le me quit - tet prend un au - trea mant".

32 **C**

Cl.

Vc.

Musical score for Clarinet (Cl.) and Violoncello (Vc.) for measures 32-38. The Clarinet part continues with its intricate rhythmic pattern, and the Violoncello part maintains its bass line.

36 **D**

Rec.
Vc.

40

Cl.
Vc.

44 **E**

Cl.
Vc.

52

Cl.
Vc.

60 **F**

Cl.
Vc.

sir d'a mour_ ne du-re qu'un mo ment_ Cha-grin d'a mour du-re tou-te la vi_ e

68

Cl.
Vc.

Villançesa

Danza Espanola No. 4

Enrique Granados (1867-1916)

Cl. f

Vc. f

2/4

5 **A**

Cl.

Vc.

10

Vl. I

Vc.

17

Vl. I

Vc.

poco a poco cresc.

23

Vl. I

Vc.

ff

28

Vl. I

Vc.

33 **B**

V.I.

Vc.

42 **C**

V.I.

Vc.

53 **D**

V.I.

Vc.

poco cresc.

61

V.I.

Vc.

tr.

rit.

69

V.I.

Vc.

77

V.I.

Vc.

cresc.

poco dim.

tr.

85 **E**

V.1

Vc.

91

V.1

Vc.

poco a poco cresc.

99

V.1

Vc.

ff

106

V.1

Vc.

113 **F**

V.1

Vc.

121

V.1

Vc.

rit. molto e dim.

pp

Jenny of Oldstones/Scarborough Fair

Adapted by Wayne Richmond from an arrangement by Anny Chung

A Scarborough Fair

V.I. *mp*

Vc.

This system contains the first two staves of music for 'Scarborough Fair'. The upper staff is for Violin I (V.I.) and the lower staff is for Violoncello (Vc.). The music is in 3/4 time and B-flat major. The V.I. part begins with a mezzo-piano (*mp*) dynamic and features a melodic line with some slurs. The Vc. part provides a harmonic accompaniment with sustained notes.

V.I.

Vc.

This system contains the next two staves of music for 'Scarborough Fair', starting at measure 10. The V.I. part continues its melodic line, and the Vc. part continues its accompaniment.

B Jenny of Oldstones

20 Cl. *mf*

Vc.

This system contains the first two staves of music for 'Jenny of Oldstones', starting at measure 20. The upper staff is for Clarinet (Cl.) and the lower staff is for Violoncello (Vc.). The Cl. part begins with a mezzo-forte (*mf*) dynamic and features a rhythmic melody. The Vc. part provides a harmonic accompaniment.

28 Cl. *mp*

Vc.

This system contains the next two staves of music for 'Jenny of Oldstones', starting at measure 28. The Cl. part continues its melodic line, and the Vc. part continues its accompaniment.

36 C *mf*

Vc.

This system contains the next two staves of music for 'Jenny of Oldstones', starting at measure 36. The Cl. part continues its melodic line, and the Vc. part continues its accompaniment.

44 Cl.

Vc.

This system contains the final two staves of music for 'Jenny of Oldstones', starting at measure 44. The Cl. part continues its melodic line, and the Vc. part continues its accompaniment.

D Scarborough Fair

52

Cl.

mp

Vc.

Musical score for measures 52-60 of Scarborough Fair. The Clarinet part (Cl.) is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The Violoncello part (Vc.) is in bass clef and provides a harmonic accompaniment with a steady eighth-note bass line. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the section.

61

Cl.

Vc.

Musical score for measures 61-70 of Scarborough Fair. The Clarinet part (Cl.) continues the melodic line from the previous system. The Violoncello part (Vc.) continues the accompaniment. The system concludes with a double bar line.

E Jenny of Oldstones

71

V.I.

f

Vc.

Musical score for measures 71-78 of Jenny of Oldstones. The Violin I part (V.I.) is in treble clef with a key signature of two flats. It features a melodic line with a dynamic marking of *f* (forte). The Violoncello part (Vc.) is in bass clef and provides a harmonic accompaniment. The system concludes with a double bar line.

79

V.I.

Vc.

Musical score for measures 79-86 of Jenny of Oldstones. The Violin I part (V.I.) continues the melodic line. The Violoncello part (Vc.) continues the accompaniment. The system concludes with a double bar line.

Blue Moon

Words: Lorenz Hart Music: Richard Rodgers
(Adapted by Wayne Richmond from an earlier 2010 LW arrangement)

A

Blue Moon you saw me stand-ing a-lone,

p *pp*

7

With-out a dream in my heart, With-out a love of my own. Blue

B

13

Moon you knew just what I was there for, you heard me say-ing a pray'r

17

for, some-one I real-ly could care for. And then there

C

21

sud-den-ly ap-pears be-fore me. The on-ly one my arms will e-ver hold. I heard some-

25

bo-dy whis-per "Please a-dore me" And when I looked, the moon had turned to gold! Blue

29

D

Moon... Now I'm no long-er a - lone. With-out a dream in my heart,

33

With-out a love of my own. And then there

37

E

sud-den - ly ap-pears be - fore me. The on - ly one my arms will e - ver hold. I heard some-

41

bo - dy whis-per "Please a - dore me" And when I looked, the moon had turned to gold! Blue

45

F

Moon... Now I'm no long-er a - lone. With-out a dream in my heart,

49

F


With-out a love of my own.


Jugoslavia

(Unknown)

A *p* $\text{♩} = 110$

Vc. 

V.1 
Vc. 

V.1 
Vc. 

V.1 
Vc. 

V.1 
Vc. 

V.1 
Vc. 

V.1 
Vc. 

35 **E** *p* Adagio

V.1

Vc.

42 **F** **1. P** **2. F** Tempo 1

V.1

Vc.

46 **G** **1. P** **2. F**

V.1

Vc.

50 **H** **1. P** **2. F**

V.1

Vc.

54 **I** Adagio ♩=110

V.1

Vc.

62 Tempo 1

Vc.

68

V.1

Vc.

72 *f* rit.

V.1

Vc.

A Adagio
l *p pizz*

Vc.

5 *mf*
Cl.

Vc.

13
V.1

Vc. *arco*

21 **B**
Rec.

29 *pizz* *p arco*
V.1

39 **C** *pizz*
Vc.

43 **D** *pizz*
V.1

Vc.

51 *f*

V.I.

Vc.

58 *mf* *p* *pp* *ppp*

V.I.

arco

Vc.

p *arco*

III

1 *p* $\text{♩} = 130$

V.I.

Vc.

p pizz

11

V.I.

Vc.

arco

17

V.I.

Vc.

23 *rit.*

V.I.

Vc.

28 **B**

V.1

Vc. *p pizz*

32 **C** *mf* Fast

Rec.

Vc.

40

Rec.

Vc. *arco*

49 **D** *f*

Rec.

Vc. *pizz*

IV

61 Allegro moderato

Vc. $\frac{2}{4}$

63 **A**

V.1

Vc.

67 **B**

V.1

Vc.

71 **C**

V.1

Vc.

75 **D** $\text{♩} = 130$

V.1

Vc. *arco*

79 **E** *f*

V.1

Vc.

84 **F**

V.1

Vc. *pizz*

G **Coda** *f* *poco a poco accel.*

V.1

92

V.1

Vc.

99 *8va* *ff*

V.1

Vc. *ff*

Pastorale from Christmas Concerto

Corelli

A Largo $\text{♩} = 75$

V.1 *mp*

Vc. *mp*

5

V.1

Vc. *mf*

8

V.1 *p* *f*

Vc. *f*

B 12

V.1 *p*

Vc. *p*

18

V.1 *cresc* *decresc*

Vc. *cresc*

23

V.1 *p* *solo* *p* *f*

Vc. *p* *p* *f*

C 27

V.1 *p* *f*

Vc. *p* *f*

31

V.1

Vc.

36 **D**

V.1

Vc.

mp

mp

40

V.1

Vc.

p

mf

44

V.1

Vc.

mf

f

p

48

V.1

Vc.

pp

mf

p

pp

52 **E**

V.1

Vc.

f

55

V.1

Vc.

p

pp

p

pp

The Sound of Music

Richard Rodgers (Arr. Gordon Slattery)

A Moderately \vee

V.1 *f*

Vc. *mp*
pizz

V.1

Vc.

e

17 **B**

V.1 *mp*
pizz

Vc. *mp*

arco

25

V.1 *pizz*

Vc. *pizz*

arco
mf

mf

f

33 **C**

V.1 *mp*

Vc.

41

V.1 *f*

Vc. *il*

49 **D**

V.1 *mp*
pizz

Vc. *pizz*
mp

55

V.1 *arco* *pizz*

Vc. *arco* *pizz*

61

V.1 *arco* *f*

Vc. *arco*

65 **E**

V.1

Vc. *mf*
pizz *arco*

73

Slower to the end

V.1

Vc.

La vie en rose

W: Edith Piaf M: Luis Guglielmi

A

Musical score for section A of 'La vie en rose'. The score is in 4/4 time and B-flat major. It features a vocal line and four instrumental parts: Violin 1 (V.1), Violin 2 (V.2), Clarinet (Cl.), and Violoncello (Vc.). The key signature has two flats (B-flat major). The tempo is 4/4. The score starts with a whole rest for the vocal line. The instrumental parts begin with a series of chords and melodic lines. The chords are: Bb, Bbmaj7, Cm7, F7, Bb/F, F7.

B

Musical score for section B of 'La vie en rose'. The score is in 4/4 time and B-flat major. It features a vocal line and three instrumental parts: Violin 1 (V.1), Violin 2 (V.2), and Violoncello (Vc.). The key signature has two flats (B-flat major). The tempo is 4/4. The score starts with a double bar line. The vocal line begins with a series of eighth notes. The instrumental parts provide harmonic support. The chords are: Bb, G7, Cm, F7, Bb, Dm7/Ab, G7, Cm7, F7.

Musical score for section C of 'La vie en rose'. The score is in 4/4 time and B-flat major. It features a vocal line and four instrumental parts: Violin 1 (V.1), Violin 2 (V.2), Clarinet (Cl.), and Violoncello (Vc.). The key signature has two flats (B-flat major). The tempo is 4/4. The score starts with a double bar line. The vocal line begins with a series of eighth notes, including triplets. The instrumental parts provide harmonic support. The chords are: Bb, Bbmaj7, Bb6, Cm7, F7, Cm7, F/C, Cm7, F7.

16 $B\flat$ $G^7/BF^7/C$ F^7 $B\flat$ $B\flat$ maj^7 $B\flat^6$ $B\flat^7$ $E\flat$ maj^9 $E\flat^6$ $E\flat m^6$ $B\flat$ maj^7/D

23 $D\flat^{\circ 7}$ $C^7(\#5)$ C^7 Cm^7/F F^7 $B\flat$ $B\flat$ maj^7 Cm^7 F^7 Cm^7 F^7 $B\flat$ $B\flat^6$ N.C.

29 Cm^7 F^7 Cm^7 F^7 $B\flat$ $B\flat$ maj^7 Cm^7 F^7 Cm^7 F^7 $B\flat$

Chiribim Chiribom

M: Trad. W: Amos Etinger

(adpt by Wayne Richmond from a Maria Dunn LW arr.)

Chorus --> Verse 1
Chorus --> Verse 2
Instrumental Chorus --> Tutti Chorus

$\text{♩} = 120$

Rec. *tr* *tr* *Chi - ri -*

Vc. *arco*

5 **A** Chorus

bim chi - ri - bom chi - ri bim bim bim bom bom bom chi - ri -

Vc. *pizz*

9

bim chi - ri - bom chi - ri bim bim bim bom bom

Vc.

13

Chi - ri - bi - ri - bi - ri - bi - ri bi - ri - bi - ri - bi - ri - bi - ri bi - ri - bi - ri - bi - ri bim bom bom

Vc.

17

Chi - ri - bi - ri - bi - ri - bi - ri bi - ri - bi - ri - bim bi - ri bim bom bom bom

Vc.

Very loud at end!

20

Vc. **Fine**

B Verse

24

1. Lo - mir zing - en kin - der - lakh a ze - me - rl tzuz - a - men A
2. Amol iz und - zer re - be - niu ge - gan - gen un - ter ve - gn

Vc. *pizz*

28

ni - gen - dl, a frey - le - khen mit ver - te - lakh vos gra - men. Di
mit a - mol heybt on tzu - pliu - khen on gi - sen a re - gn.

Vc.

32

ma - me kokht a lok - shn zup mit ka - she un mit kneyd - lakh
Shreyt der re - be tzu der khj - mare "Er oif gis - en va - ser", Zai - nen

Vc.

36

Kim der iom tov kha - nu - kah mir shpi - len zikh in dreid - lakh. Chi - ri
a - lekha - si - dim trukn a - rois nor Der re - be iz a - rois a na - ser.

Vc.